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**JOURNAL OF THE SHIPS-IN-BOTTLES  
ASSOCIATION OF AMERICA**

# The Bottle Shipwright

**THE BOTTLE SHIPWRIGHT** is the journal of the Ship-in-Bottles Association of America. Production and mailing are handled by unpaid volunteer members of the Association. The journal is published quarterly and is dedicated to the promotion of the traditional nautical art of building ships in bottles.

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# The Bottle Shipwright

Volume 13, Number 1.

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ON THE COVER - The AMERICA-1851 and the production line by Perce Bonley.

## Regular Features

FROM THE PRESIDENT ..... Frank Skurka  
ALL HANDS .....  
FROM THE MEMBERS .....  
FROM THE EDITOR .....  
LET GEORGE HELP YOU DO IT ..... George Pater  
DETAILS ..... Bill Westervelt

BACK COVER - Trevor Gabb works in his Belleville Ontario, Ship yard.

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THAT IS ALL!

...ATTENTION ON DECK! THIS IS THE CAPTAIN!!

Hopefully everyone enjoyed a joyous Holiday season and are enjoying a Happy New Year. Our congratulations go out to our friends in the European Association of Ships in Bottles for a highly successful Convention in Enkhuizen, Holland last October. Not only did the folks from the United Kingdom travel to Holland, but so did members from Spain and Canada. Our own Ralph Proston presented a talk on his techniques, that we are so familiar with. They, like us, found what a great treat it is to meet face-to-face with members who had been only names prior to their meeting one another. These meetings are one of the truly great parts of being a member of a bottleship Association. And on that note, we have many good bottleship friends in the Osaka/Kobe area of Japan. A letter from Juzo Okada, President of the Japanese Association tells me that he and his family suffered only some broken glass, and that those who reside in the Osaka area were not hard hit. There were 20 members of their Association who live in the Kobe area who did suffer varying degrees of damage to their property. We are happy that our friends and associates suffered no casualties, and our hearts and thoughts go out to them.

I want to thank the Association Officers and our very fine Editor for all the effort they put into the Association in 1994. Good job, guys.

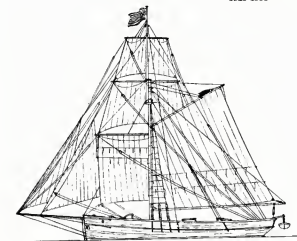
HIT THE BOTTLE

*Jack*

1.



*Sloop "RESTAURATION"*  
1825-1995



W-93



The National Flag of Norway



## 1825 - "Hands across the Sea" - 1995 Sloop "RESTAURATION"

By Vidar Lund

The "RESTAURATION" became famous as the ship that brought the first emigrants from Norway to the United States in 1825, 170 years ago this year. They became known as *Slappestjølket*, the *Sloop People*, the Norwegian counterpart of the *Pilgrim Fathers* of the Mayflower 206 years earlier. No doubt Norwegians had travelled to America before, in fact the first ones were Leif Eriksson and the Norsemen who discovered America in the year 1000 and built a small temporary settlement in New Foundland - Vinland the good. But *Slappestjølket* were the first ones to emigrate in an organized fashion.

She was built in Hardanger in Western Norway in 1801 and named "Emanuel". She was employed in the trade between Stavanger in southwestern Norway and Sweden and Denmark, and her cargo was mainly herring from Norway and grain on her return voyage. During the first years of her life she was re-named "Haabet" (The "Hope") and later "Restauration" ("Restauration").

The pioneers of Norwegian emigration were religious dissenters who felt oppressed by the Church, consequently they decided the time had come to seek their freedom of faith in America. They obviously needed a ship, and their choice became the small sloop "Restauration". Before the voyage across Atlantic Ocean the ship was strengthened and given three square sails and studding sails to be better adapted to deep water sailing.

They were 53 persons, including a crew of seven, when they left Stavanger on 4th of July (J) 1825. After an arduous voyage they arrived at New York on the 9th of October. Not only had they all survived, but a baby girl had been born when in the middle of the Atlantic Ocean! To cover their expenses they had brought with them a cargo of rod iron to be sold at arrival.

But their troubles were not over after reaching the Promised Land. According to American regulations a ship of the size of the Restauration was not permitted to carry more than 15 persons! So the ship was seized and the captain was incarcerated. The problem was solved, however, and ship and cargo were sold for \$ 400 to be divided between the immigrants. They were helped by American quakers to buy land in the Kendall Settlement northwest of Rochester, New York. Later they moved farther west. And the ship herself disappeared into oblivion. I wonder what became of her. Please feel free to find out!

### Technicalities:

**Length:** 54 ft    **Beam:** 16 ft    **Tonnage:** 33.5, later 39 nrt

### Colours:

**Hull:** Medium green with black (barred) bottom, varnished plank on the outside of hull at deck level

**Bulwark:** Inside white

**Deck:** Wood, plank-sheer (the outer deck plank) greyish brown

**House and companion way:** White with brown roof and green trimmings

**Hatches, skylight:** Teak

**Anchor windlass and anchors:** Grey

**Masts and spars:** Varnished with white tips

**Boat at the stern:** White, thwarts and inside brown

We do not exactly know what the "Restauration" looked like, her fame took off years after she had been sold in New York. The plans have been made after investigating paintings, prints and drawings and the model exhibited at the Norwegian Maritime Museum in Oslo, Norway. I have made the plans to the best of my ability relying on these sources.

## Sailors' Folk Art Under Glass

*Cooled up like a huge snake entering his retreat... [the Baron] looked not unlike that ingenious puzzle, called a Reel in A Bottle, the marvel of children (and of some grown people, too, myself for one), who can neither comprehend the mystery how it got in, or how it is to be taken out.*

— Sir Walter Scott, *Waverley*

### LOUIS ARTHUR NORTON

**F**olk-art—skillful and fanciful representations by amateurs—occurs—often displays a freedom of expression, simplicity, honesty, and unconcern not found in more formal art forms. Among the most dramatic examples of maritime folk art is the ship in a bottle, which took the elements of the formal genre and some pastimes, incorporated them in a complex mechanical contrivance, and transformed it into a work of beauty within a naive design.

*Sailors aboard the French ship Turgot show off their folk-art skills, displaying a folk-regatta model, two shadow-box models, and a ship in a bottle (back row, right center).*

*Photo by Robert Dreyer (c. 1900)  
© 1995, Special Collections Division,  
Library of Congress, Prints and Photographs  
Department*

It is likely that the original folk art pieces in bottles were, of course—ingenious puzzles, mostly of wood and yarn—such as that referred to by Sir Walter Scott in his 1805 novel *Waverley*. The most frequently seen device was a model reel similar to that used for holding yarn in the households of the day. The earliest piece seen by the author was a reel in a miniature hand-blown decanter inscribed "Mr. Cass, Banker of Newport, His decanter and reel, April 16, 1805." Such pieces continued





Left, this early whistler is a 5½-inch tall, blown-glass bottle containing a wood and cane reef and two carved and painted dolls, suspended on the reef, which are visible through the bottom hole. (Courtesy author photo by author)



Right, to construct this man-on-a-sawyer whistler, the artist had to place the figure to gather inside the bottle and insert the cross arm of the sawyer before suspending the figure in his delicate pose. The bottle is 8 1/2 inches tall. (Courtesy author photo by author)

like made through the nineteenth century, becoming more elaborate by mid-century as decorative styles in Europe and America became more ornate. Although such pieces cannot be linked specifically to sailors, they are similar to the small puzzles, whirling toys, windmills, and other intricate carvings done both at sea and ashore, in Europe and America.

Whistlers were carved in pieces to be assembled and glued into the bottle. Some were constructed of single cane pieces or were on had modified, marine and nautical parts. Others were whole pieces of wood, carefully carved and split, which were opened like a clam once they were inside the bottle. The top of the whistler frequently interacted with the sawyer and closure device to make the whole piece rotate freely. The wooden sawyers were often carved. The closure—the inner piston of the sawyer—was as simple as a wire arm inside the bottle. The closure would be one or more horizontal strips of wood, inserted into place with string. The placement of the whistler lay in the planning and execution of

an intricate wooden structure under strict physical limitations to create an object with aesthetic appeal.

The ship in a bottle tradition on the whistler appears to have come into fashion in the 1870s or 1880s. The few American examples that can be dated by inscription or date date to the 1890s and the early 1900s. Like whistlers in bottles, ships in bottles are generally the products of anonymous craftsmen like the young French sailor photographed aboard the ship *Targui* in 1903. A few signed examples do exist, and carved ship-in-a-bottle Peter Jacobsen (1873–1960) became so proficient at the craft that he was nicknamed “Bottle Peter.” Originally taught by a French sailor, Jacobsen continued to work until 1957, producing about 1,700 ships in bottles. Many of his creations are displayed in the Ship in Bottle Museum at Aarslev, on the island of Årø, Denmark.



Above, this bottle contains a large lion, constructed with marine and canoe parts, complete with china doll swimmers. The bottle is 10 1/2 inches tall. (Courtesy author photo by author)



Right, some bottled whistlers include religious images. Some of these were produced as curiosities or souvenirs at religious fairs, making them commercial rather than folk art pieces. While no spiritual whistlers have been documented to sailors, such pieces could have been made by devout sailors, particularly aboard European vessels. An unusual example is this Jewish Sabbath candle, with wire inside and caps, place settings, candlesticks, and dove fish, bearing a Yiddish inscription giving the date and the name of the maker. (Courtesy author photo by author)



Above, two examples of bottled whistlers include (left) a wooden fish, carved and split inside the bottle, then opened after placement in the bottle, and (right) an ax, hatchet, and sawhorse, which were put together with marine and canoe parts inside the bottle. The ax is marked “Vancouver, Nov. 25, 1880.” The fish at right has a carved wooden sawyer with cross arm closure. The bottles measure 6½ and 8 inches tall. (Courtesy author photo by author)

Left, this 14-inch flask in the Seagull collection contains a rare combination of a whistler—an ax, hatchet, and sawhorse—and a ship. The fine-masted schooner rig dates this piece after 1880; the year the fine piece-master was launched (1853–56, 1870 photo by David Wheaton)







Few ships or sailors in bottles are signed, and even fewer are dated. The label in this broken bottle-neck reads "made by Andrew Blackman" or "A.A. Van Brunt, 2-6-89." Built in 1891, the four-masted *Berg A. Van Brunt* had a house port of Perth Amboy, New Jersey in 1909. (Courtesy author; photo by author)

Here, even such models constructed first, the artist found a suitable clear glass bottle. With rapid changes in glass-molding, tanning techniques in the first part of the nineteenth century, reusable unique hand-blown glass bottles were superseded by disposable mass-produced, molded bottles. Thus, liquor bottles, patent medicine bottles, and apert and snoring bottles (from a ship's galleys) were readily available for sailors and other folk artists. Individually, the death of bottle shape and construction as well as molded inscriptions on medicine bottles, with help museums and collectors, date such folk-art pieces unless of course, how an artist put an old bottle.

Frequently, a ship in a bottle included a natural diorama to place the ship in context. This might be as simple as a paint, scene or complex, as a three-dimensional scene depicting an actual or fanciful port of call with a waterfront and several scale vessels. Worked in paint with a long spindle and then painted with a small brush, these some required great dexterity and patience to complete. The simplest backgrounds were painted on the outside of the bottle in the reverse painting-on-glass style seen in some ship porcelains.

Like salve-made ship models, which may be made in scale yet accurate in detail and precise in rig, salve-made ships in bottles were accurate in these aspects. The ship, which was designed to fit through the bottle-neck, was unpainted and painted outside the bottle. The masts were designed to pivot up one position; the model pivoted through the bottle-neck. They were completely rigged outside the bottle with long thread ways to manipulate and anchor the rig once the model was in position. For a square-rigged model, the yards were sus-



This fine model has a diorama in the back of the bottle, a well-proportioned ship model, and an elaborate carved stand that includes the name of the vessel, "Preservance of Glasgow." The 17-ton, 24-foot *Preservance* was built at Dunbarton, Scotland, in 1806 and sailed out of Glasgow until 1808. The bottle is 12 inches long. (Courtesy of author; photo by author)

pended by lifts, which allowed the yards to be parallel to the masts as they were inserted through the bottle-neck. Once the model was in place, the model maker used long forgoes or a contrived instrument to slip the masts into their properly, and secure them with the headstays in the bowsprit (Arapuan and Arapuan models were usually positioned in the bottle with the bows toward the neck for ease in construction). As both stevedore models and Auan examples frequently have the stern toward the neck.

Joseph Mandel (who signed this piece) had to break the neck of a 9" inch, quart bottle to insert his handsome diorama and Norwegian flag vessel. The painter usual bears the date 1970. (Courtesy author; photo by author)

This four-masted bark flying the American flag is an replica of a tropical scene painted on the inside of an 11" inch bottle. The vessel resembles the few big American iron and steel four-masted barks used in the Pacific sugar and coal-oil (firewater) trade during the two decades before World War I. The piece is marked "B. Repetto Salazar St. Aires." (© 1984 1985, photo by Clara Wilson Perreault)



A main mast and fore mast rise up over the steeper complex this bottle diorama of a Danish four-masted bark on pins made by the famous "Bottle Four" jeweler of Aarslevholm, Denmark. The bottle is 12 1/2 inches long. (Courtesy author; photo by author)

The most challenging method of constructing a ship in a bottle is a "scrubious" variation perfected by "Bottle Four." In these vessels, the bottle is deepened neck down and the diorama covers and bleeds the bottle-neck. The ship was inserted through a hole in the party sea and erected after which the hole was sealed with additional paint.

The closure—the sealing device for the bottle—was often a quarter wheel of an arch. Often, a carved and painted wooden plug with cross arms, like those that sealed wharves or

housers was used. Some French examples incorporate ivory or bone stoppers. Fine examples of the art form were finished off with lacquer or enameled sleeves on the hulls, keels and caps encasing the stoppers. The completed bottle might then be placed on a carved wooden cradle or stand.

Intimately related folk art existed in a form of industrial art: these bottle models have great appeal. All of them make use of commonplace materials—wood, paper, paint, shells, thread and glue—that could be worked with simple instruments—knives, saws, planes or shavers, needles, improvised punch-tools, and manipulating implements of metal or wire—which could be found both on shipboard and ashore.

The one exception that was the sailor's special province was true folk products of war (which often produced folk art during their maintenance)—French prisoners-of-war ship models, or Civil War whittlers (for example) sailors were confined for long periods by the nature of their occupation

A well designed and built wherry or ship in a bottle required many hours to construct and such intricate work could relieve the tedium of long passages at sea while holding a ship's crew or ages and perhaps looking home to a beloved recipient at home.

While ships in bottles, and probably whittas, were fashioned by sailors during the leisure of their late afternoon dog watches at sea, it is likely that they also were made by sailors ashore, either between voyages or "like bottle time" in retirement. Most of the identifiable ships in bottles date from the last decades of the age of sail and reflect the international nature of seafaring. In later years, as sailors and their way of life became romanticized, their innocent folk art form would be raised into a commercial cult to capitalize on the curative value of these whimsical models. Yet the pieces that have survived are not examples of sailors' folk art under duress, like beautiful pebbles left by the ebbing of the tide of time.

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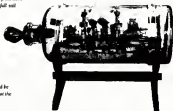


Some nautical folk artists took the trouble to set sails on their models. Made of paper, fabric, wood, or even silver metal, the sails might be glued or affixed before the model was put into the bottle, whenever they were glued on after the rig was inserted in the bottle, working from stern to bow. This four-masted French bark under almost full sail rests in a 12½-inch bottle with a fine enameled cap cover that incorporates a button with the seal of Liverpool, England. (Courtesy: author; photos by author)



This four-masted bark, flying the French flag, is enclosed in a 10½-inch wine bottle with a carved ivory stopper. (Courtesy: author; photos by author)

This 10-inch bottle contains a fanciful American sailing ship. Roughly resembles American naval vessels of the Spanish-American War period. A light model like this would be built layer by layer inside the bottle. Since there was no rig to raise into position, this model could be built with the stern toward the bottle neck. Note the six sailor figures at the stern and the cabin anchor. This bottle has a very fine enameled stopper. (MSM 70-3227; photo by Cass White-Powell)





## BOOKS

by

Francis J. Skurka

In this issue of "The Bottle Shipwright" the regular feature "Books" will not cover books; it will cover video tapes. It seems that the information super highway has made it to Ships in Bottles, a welcome development. Especially to those who wish to learn about this unique art form. These video tapes were generated by our members, which again, reveals the very special talents of some of our brother modelers.

Lothlorien Crafts & Design  
John Fox III - Route 1, Box 116  
Birchwood, WI. . . .  
Tel: 715-354-3394.

\* Continental Navy Sloop of War "PROVIDENCE" Ship in Bottle model  
being assembled and finished inside a gallon bottle \*.

This color video runs for about 90 minutes and was edited down from seven hours of tape made by Mr. Fox. To the accompaniment of soft background music, he narrates how he assembled, dis-assembled and then re-assembled this beautiful, very detailed model, back in the bottle & shows his techniques at each step. This video is not for beginners or novices. He shows the model fully assembled and completed outside the bottle. There are 35 rigging lines, grouped according to a rigging plan or schedule and knotted for identification. The model is made in two sections: an upper hull which has been hollowed out underneath to accept rigging lines, a styrene water line separator and the hull underbody secured to a stand.

The mainmast is secured to the mainmast with mast hoops and the mainmast is not hinged in the conventional manner. The mast sits in a hole in the deck and is held with a glued peg. He lowers down the rigging, slides the mast hoops off the mast, takes apart the pegged hull sections and then reverses the procedure for re-assembly. The inside bottom of the bottle is abraded and the stand/lower hull is cemented in place with epoxy. The upper hull/sails/mast/rigging section is then inserted into the bottle and temporarily set on the lower hull to check the fit and alignment. He shows how the sails, yards and rigging are dis-assembled and set for insertion using detailed explanations as he narrates the procedure and techniques he employs.

The mainmast mast hoops are slipped off the mast, the yards cockbilled and all tied on deck fore and aft with the mainmast laid around the hull. Once inserted and laid in place, he clears any rattle and cements the pegged hull sections together. Using his own specially designed tools, grippers and grabbers, (which he explains) he then slides the mast hoops back onto the mast and sets the mast heel (with Peg) into the deck. The rigging is then set in order, along with the sails. He shows and narrates each step, with detailed tweezers and rigging tool work. The rigging line groups are tied through the appropriate holes in the deck (pin rails file rails etc.) into the hollow upper hull and out the fore/castle deck through rigging exit holes port and starboard. After all the rigging and sails are snug and cemented, the rigging lines are cut, one by one and the bitter ends sent back into the exit holes and cemented again. The rigging exit holes are then covered with small paper patches to match the deck.

When all the work is completed, the bottle is sealed with an epoxied cork. He hallmarks his work with a signature disc cemented to the inner face of the cork. When finished, the flush outer cork face is covered with styrene, cemented and gold leafed, with a gold chain placed around the neck opening flare. Mr. Fox spent over 300 hours of complete this very detailed model. Plans and additional illustrations will be available for sale on discette and for those with access to a computer with auto cad or autosketch. The cost of the above tape is \$15.00 plus \$5.00 shipping and handling. Mr. Fox also builds model sailing ships and does pen and ink sailing ship drawings, he has written articles for Model Ship builder and Bottle Shipwright.



## FROM RUSSIA , the work of Artem Popov .

It started when I was a child in Russia , making toy ships and enjoying it very much . Of course I was dreaming of becoming a sailor . When I had grown , I became a Radio-Physicist Engineer , working in a Great Institute , with Lasers . My dream of becoming a sailor shipwrecked.

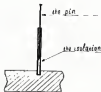
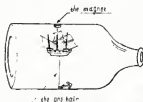
Then the reforms began in Russia . The price of production began to increase , but the pay stays the same . When my pay fell to \$ 4.00 per month I said to myself , " I must do something ! " And I started to think about it . Then I recalled the toy ships . At the time I had no knowledge of Ships in Bottles , so I started to invent , guessing that the masts fold back , so I invented , using a piece of wire insulation for the mast , then painting it and putting the masts on the hull , and so a SIB was invented . Success !

I made many ships in bottles , including the " Flying Ship " .

Carrying all the SIB's on my back , I went to the Street of art " Arbat " here I lined them up in a row , and began to sell them to passers-by . I started earning big money ( \$20.00 ) , so the SIB's helped me through difficult times.

Later on I met some other SIB'ers , invented new technologies and became an enthusiast of SIB's.

Below : the flying ship .



Right : a simple Yacht made with simple techniques in a 0.5 litre bottle .



FROM RUSSIA ,the work of Artem Popov , continued ,

Below are two photo's of my latest work the famous Russian flag

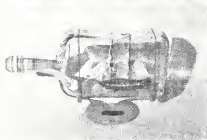
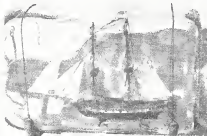
" Merkurs "

Scale-1:450 .

Diameter of the bottle neck-19.5 mm .

Width of hull-----25 mm.

A very detailed model.



## Welcome aboard the " REGINA MARIS "

Just follow the numbered stations on the ships diagram that follows , for a self guided tour please watch your step , restoration is in progress .

The Regina Maris is one of the only two wooden Barkentines in the world . She is 85 years old this year having been launched on April 10 , 1908 . She is 140 feet long ( overall ) , with a 25 foot beam ( wide ) . Her draft is 12 feet ( deep ) and the height of the foremast was 150 feet off the water , but at present has been broken off due to the 1988 sinking in Boston at around 100 feet .

1. You are standing on the forward deck under the foremast , which when the Regina was a private yacht had 7 yard arms , ( the horizontal timbers above your head ) and 38 working sails ( 2 acres of flat sails ) driving her over the seas .

On the foredeck you are high above the water which allows this ship to move through heavy seas with safety . The hydraulic capstan was used to hoist the 2 , 1000 lb. anchors and their 500 feet of chain .

These anchors have been dropped in harbors and ports all around the world from the Arctic to Polynesia , Sidney to Crete . The bowsprit , reaching 40' out over the water in front of you , is used to hold the 7 head sails and is also a great place to sit and ride the seas , up and down with the wind driving her 270 tons along at 10 knots . It is quite an experience !

The foredeck is an active place in the operating of the ship . Potato's onions , wine and rum were kept in oak casks in front of the deck house . The 4:00 p.m. Rum ration was distributed here by the Captain with all the crew gathered around . Upon crossing the equator , it's on the foredeck that King Neptune's scribe , Davy Jones reads off the crimes committed by the " Pullwogs " ( people who have not previously crossed the Equator ) and hands out subpoenas to King Neptune's court . Many a seaman have stood here and wished they had been more respectful of King Neptune's realm .

2. Move aft on the starboard side under the ratlines and shrouds used by seamen to set and furl the sails . On the ships diagram you can see all the positions for the 15 miles of lines ( ropes ) that control the sails and power the ship .

3. The forward companionway leads below ( not on the tour as yet ) where accommodations for up to 50 passengers and crew were available during her cruise ship days . She had 7 heads ( bathrooms with showers ) and each stateroom had its own wash basin . The ship was fully carpeted , heated and the main salon and owners stateroom was air conditioned .

4. The hatch was for access to the hold where all the supplies and cargo would be stowed . For cargo she would carry lumber , salted fish and trade goods throughout the Baltic , North Sea , to Greenland and Iceland . There were only 2 owner Captains in her first 54 years . During those working years she made a good profit each year and never was a crewman lost or killed .

5. You are standing at the life rail and helm station . All the lines that controlled the massive sails on the main (center ) mast were fastened here . The course heading was posted on a chalk board on this mast so the helmsman could read and steer the ship . On the diagram you can see the binnacle , housing the compass and the steering wheel which have been stolen . The wheel was six feet in diameter and during heavy weather took two or more crew members to handle . But with proper adjustment of the 38 sails she could be sailed with hardly any effort at all on the part of the helmsman . The binnacle which protected the compass had both a kerosene and an electric light so the proper course could be kept during the night .

6. For ten years the REGINA MARIS served as a research vessel for the ORES ( Ocean Research Education Society ) . Captain George Nichols ran the ship providing a sailing and research facility to many students and research scientists . Her main use was to observe Atlantic Humpback whales during their migration from Equator to Greenland . The Regina Maris also did research on the Gray whales in the Pacific Ocean from the Galapagos Islands to the Bering Sea north of Alaska . The Regina was perfect for whale research for she could move very quietly and not disturb the whales . Many a whale felt right at home next to the 100 foot long bulk of the Regina Maris . The deck was used for the observation of whale behavior , plankton collection and other marine oceanographic research .



## " REGINA MARIS " continued .

7. Moving back to the stern of the ship, You can see where the pilot house was . It was badly vandalized and we recently removed it to make your tour safer. The pilot house contained all of the engine controls , a second steering station , and the electronic navigation equipment . The entrance to the main salon is here and not currently on the tour . It was in the salon that the owner and or the captain would eat their meals and perform navigation duties. The salon was finished in hand carved teak and ebony . Velvet covered the seating areas . Crystal chandeliers lighted this cabin which contained a wet bar and all of the 3500 charts of the oceans and harbors of the world. This concludes our tour . We hope you have enjoyed yourself . Please return to the forward cabin and ships store.

### *Please, Join Us!*

Now is the time to show your support for this important cause by becoming a member of *Save The Regina Maris, Ltd.* We encourage you to contact us for more details on how you can make a difference. Your Annual Membership donation is tax-deductible.

#### *Regina Maris Memberships*

##### *Individual and Family*

Deckhand	\$ 25
Quartermaster	50
Boatwain	100
Watch-Captain	500
Monk	1000
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*Please check or payable to:*  
 Save The Regina Maris, Ltd.  
 P.O. Box 645  
 Greenport, N.Y. 11944

☐ Yes, I would like to Volunteer

For More Information Call the Ship at  
 (516) 477-2627

### *Regina Maris* *Three-masted Barkentine*

#### **CONSTRUCTION**

Year Built:	1908
Hull material:	Oak
Deck:	Pir
Builder:	J. King-Anderson
Tonnage:	270 DWT
Classification:	Lloyd's A-1

#### **DIMENSIONS:**

Length, Overall:	116' 5"
Length On Deck:	114' 4"
Beam:	25'
Draft:	18' 10"
Ballast:	Iron and Lead

#### **SPARS:**

Foremast with topmast and topgallant masts, main and mizzen masts with topmasts, booms and gaffs. All masts of pitch pine. Bowspice with jib-boom. Height of mainmast over deck: 148' 3"

#### **CANYAS:**

Sixteen working sails: four headsails, four courses, upper and lower fore topsails, fore topgallant, fore royal, mainmast, main topmast, mizzen, mizzen topmast, three main and mizzen staysails. Six standing sails.





## She Will Sail Again

### Her Past:

*Regina Maria* ("Queen of the Sea") began her long and storied life in 1908 as Hull #950 from the renowned J. Røig-Jørgensen shipyard in Svendborg, Denmark. For twenty-four years, the schooner *Regina*, as she was originally christened, hauled the rugged wares of the Baltic and North Atlantic, carrying lumber and general cargo. She never lost a mast, and she made her owners wealthy. In 1932 she was fitted with her first auxiliary and went into the herring and mackerel fishery. Thirty years later, after barely surviving an engine room fire, she was refitted to a grain bulk, sailing in the mud of Ystad, Sweden. But, in the face of several rebirths of this remarkable vessel, two Norwegian shipping magnates, John and Siegfried Wilson, hauled her off the mud. After an extensive refit, she was recommissioned as *Regina Maria*, a Lloyd's A-1 class private yacht now rigged as a barquentine. Setting out from Plymouth, England under the flag of the Royal Norwegian Yacht Club, she began the first of several trips around the globe by retracing the voyages of Captain James Cook, arriving in Sydney in 1970 for the Bicentennial Celebrations of Cook's landing in Australia. Between 1971 and 1976, *Regina Maria* carried passengers on cruises to the South Pacific, down the Mexican Coast, the Caribbean and Mediterranean Seas. She then underwent another transformation at the hands of Dr. George Nickols, who brought her to the United States to be a floating laboratory for his newly formed Ocean Research Educative Society (ORES) which was dedicated to the study and protection of whales. Rescued from the Arctic to the Equator, ORES charted the migratory habits of the mighty humpback whale and helped to establish international guidelines that seek to save the species through a series of whale-harvesting trawlers seeing whaling nations. In 1976, 1978 and 1984 *Regina Maria* participated in Tall Ships gatherings in Boston and New York. With the demise of ORES, the ship fell on hard times. In 1983, she sank at her berth in Boston Harbor from a failed bilge pump. Refloated, she was scuttled in 1991 to protect her from the fury of Hurricane Bob.

## With Your Help

### Her present:

In late October of 1991, *Regina Maria* was once again snatched from the jaws of oblivion through the efforts of Save the *Regina Maria*, Ltd., a group of dedicated sea-time preservationists who have formed a non-profit foundation, together with the National Maritime Historical Society, to preserve and restore this historic vessel. *Regina's* new home port is Grotonport, Long Island where during the initial phase of her restoration, she is on display at dock-side through the generous support of Claudio's Restaurant and the Long Island East End community.

### Her Future:

*Regina Maria* has had a long and exciting life as a traditional sailing vessel but now her future is in your hands. We at Save the *Regina Maria*, Ltd., are dedicated to the belief that she has yet to reach the zenith of her career. Through the years, the ship has been a passenger ship, a research vessel and a school for self-training. Our dream is to see this ship sail again as a research and sea education vessel.

## S.O.S!!

To Save Our Ship, the *Regina Maria*, and preserve her history for future generations, we need all the help you can give. Reversing the process of deterioration in the ship that has taken place in recent years is an immense undertaking, and it will require the efforts of a great many people who share our dream. We invite you to join in our campaign to make that dream a reality. Your time, your concern, your knowledge, your encouragement are all needed to ensure the success of our project.



## Letters from the members

One of the new members we welcome aboard in this issue Dr. Louis A. Norton, DMD, of Farmington Connecticut, has been kind enough to let us re-print his article "Sailors Folk Art Under Glass" that appeared in Sea History Magazine 70:34-36, 1994. One of the finest articles pertaining to our art that I have read. Guillermo Buenrostro, of Brooklyn, New York has been written up in the April 1981 issue of the Santo Domingo News by Angela Rivers, and held his third exhibition at the American Embassy of September 17, 1981. (Unfortunately the photo copy picture of his work was too faded to include in this issue). Eugene Golob, of Pueblo, Colorado, is presently building the "Rattlesnake" in 1/4 scale, and I know he will send in a photo when it is completed. Carl Weitman, of Mason City, Iowa, has two kit SIB's and one scratch built, plus many other models and light houses to his credit. Carl, I believe is our first member from Iowa, and new member Jim Blake, of Singapore, has two successful SIB's (we don't talk about our failures Jim) plus one on the ways. James Tanner, of New Brighton, Pennsylvania, and Richard Finney, of McLean, Virginia admit to having no experience as does Ian Mackenzie, of Corning, New York, though he has a large collection of SIB's. Now is the time to start building Ian. Ty Brumfield, of Galea Perry, Connecticut also comes aboard but with no mention of experience. WELCOME ABOARD, but remember I cannot publish articles or photos that you do not send.

Jack (Kai Cho) Minkley has just finished his "Teeny-tiny" Diorama of a light house and three cottages in a 40 watt light bulb. And the lights all work. (pictures Jack-Pictures). He would also like to remind you that the Maryland Chapter is underway in its preparations for a possible Eastern Regional Conference at the Chesapeake Bay Maritime museum for later this fall. The museum is a "BottleShip friendly" Place in the nautical setting of St. Michaels, Maryland. As plans firm up, I urge every member to support and consider attending the Conference. It will be one of those things you won't want to miss.

Howard W. Hogg of 1519 Saddle Woods Dr. Fort Meyers, FL 33907, wrote with a request. "I am interested in having a quality ship model with sails made and inserted in a bottle that I have and will furnish. It is a crystal Suntory bottle made in Japan. The bottle is approximately 5" high, 4 1/2" wide and 3 1/2" deep. Diameter of the neck opening is approx. 3/4". I would be interested in the cost. I am completely open as to type of ship. (anyone interested can contact Howard at the above address) Photo of the bottle below.





Trevor L. Gabb , of Belleville, Ontario, Canada, who's featured on the back cover also sent in this photo of a ship in a 2oz. pinch bottle .



Russell Rowley, of Seattle, Washington, sent in the following photo's of his latest works. Russell is just a little unique as a builder of SHB's. You see he does his work after he gets off watch, in the library of the ship he works on. What Russell lacks in tools and supplies he makes up for with trdition. Thanks Russell, beautiful work. Note the small tug boats? in the bottle necks.



One of the three, three masted Barques ready to go in the bottle.





Russell Howley with two of his SIS's on board his ship. Robert Frederick of Seattle, Washington sent in a copy of an article on tying the Turk's head knot. Title of the book is "The Arts of the Sailor" by Hervey Garrett Smith, published by Funk & Wagnalls 1958. Bob- unfortunately it does say it can't be copied.

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And "Yes" Bob, I was spoofing in the 1994-2 issue of the Bottle Shipwright. Bob also sent in a tip for using Phone bill ( recycled ) paper for sails on small SIS's.

Thanks for the input Bob. Ervin Aude, of Berlin, Germany, wrote to thank me for putting his photos in 1994-4 issue and to say he has changed his style of making sunds and in building the cities he puts in bottles.

Ervin I think a half model in a picture frame would be nice, especially if you put them in a bottle. Send in a picture when you can. and Thanks.

Herb Manley, of Vernon, Connecticut, wrote to inform all you members of a gentleman he met at one of the arts and crafts shows he does. This gentleman has some 400 watt light bulbs for sale at \$2.00 each. His name and address are.

Marty Carangelo, 82 Mapleridge, Dr. Waterbury, Ct. 06705.  
Home phone 203-756-9050.

Herb bought 5 of them and thought some of you might be interested. And here's a tip from your editor, Pictures for the Bottle Shipwright will reproduce better if taken on a white or blue background.

Also, Frank Skarka like myself is an UNPAID volunteer, he spends his own money for envelopes, stamps, vehicle mileage, phone calls, etc. to give you what we hope is an interesting column; "All Hands" so that you can meet the other members in this association. Lack of response, and or a picture of your self, will end his column, and shrink the size of the journal. If you can't take a few minutes out of your busy schedules to at least have the common courtesy to answer our requests, then please don't complain when and if the Bottle Shipwright is only a memory. Bill Westervelt is also getting tired of pleading for tips, for his column. You are not guarding Military Secrets, by not sending in a few helpful tips or techniques.

# **DETAILS** by Bill Mastervalt.

In dealing with hand rails, I found several, " methods and materials listed in previous issues of the Bottle Shipwright. What follows include some excerpts from articles by George Pinter (2-85) Dick Parton (3-85), Paul Staebton (4-86), I also found two articles by Ted Scarifi (4-88) and (1-89) and another by John Fox III (2-92). These are excellent articles, but unfortunately are too long for the space available. ( Back issues of the Bottle Shipwright with these articles are available, see inside of the front cover for ordering information).

A few other ideas include using straight pine as stanchions ( with or without heads ) and some twisted thread as rail/s. Some modelers use individual wire stanchions , set in drilled holes and filed level with the aid of a flat jig, with a top rail of wire glued in place. Fine mesh window screen or square woven crinoline material, stiffened with white glue is similar to the window screen.

George Pinter's (2-85) method states:

" The iron railing stanchions were made by laying pieces of thin wire overfishpins on masking tape , then cutting them all to size at one time. After these were inserted and glued in pre-drilled deck holes, the wire rail was layed on top and glued in place. The cap rail was made by paring thin strips of insulation from the sides of old telephone wire ( about 22 gauge ). This gives you half a cap rail with a slight concave shape that is flat in back. Pairs of these are glued on either side of the stanchions. This leaves a small gap between the inner and outer rails, the diameter of the stanchions. It is so slight that I do not concern myself with it. However, if you add a bit of clear nail polish where I have indicated with the arrows it becomes a solid rail when painted. The rails are painted flat black and the cap rails buff color."



Dick Parton (3-85) uses:

" window screen to make guard rails. Cut a piece of screen to the right length, but leave it about an inch in height (fig.1). Paint the screen on both sides to hold it together later. Drill the required number of holes in the deck and insert the screen, and paint it again several times. Allow to dry thoroughly for several hours and finally cut off all but the bottom two horizontal wires, which leaves a nice set of rails and stanchions ( fig.2)."



# DETAILS

by Bill Westervelt.

Paul Staunton [4-86] shows us a few of his tips for Handholds and railings.

"The handholds are fashioned from basswood strips that have been cut into tiny segments and glued to a thin basswood strip. (fig-1)\*. Fig.2. and .3. show other methods and materials.

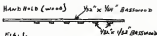


Fig. 1.



Fig. 2.



Fig. 3.

My tip for a Schooner tariff rail is to start with a piece of aliced veneer (wood) 1/64" to 1/32" thick. Lay out the rail. Put a piece of scotch tape on the back side. This will help prevent splitting. Drill 1/32" holes for the atanchione. Then rough cut to shape, outside and inside , leaving it all oversize. Sand your atanchione to size. I use 3/32" dowel and sand down to .030. This allows for an easy fit through the holes. A drill motor helps with this chore. ( a draw plate will also work if you don't have a drill motor) Cut atanchione approx. 5/32" long. A card board shim ( piece of matchbook cover glued to she desired thickness ) will create the proper height of the rail.

Insert 3 atanchione, one in each forward corner and one in the back center, using the cardboard shim. Glue these atanchione to the rail and deck and let dry. Now remove the shim, and insert the remaining atanchione in place, and glue to rail and deck. When dry use a set of side cutter pliers and trim off the tops of the atanchione. Now sand the atanchione flush with the rail top. Sand the inside and outside of the rail to the desired shape and size. ( emery boards help with this ). Stain or paint to suit.

SCOTCH TAPE BACKING



Fig. 1.



Fig. 2.

Send in your suggestions , methods, and ideas, this column should be from all of us. Send to Bill Westervelt, 2205 Green Haven Way Hampstead , MD. 21074.

## What is a ton...

Down through the years there have been many strange ways of measuring the size of a ship, including as a means to find a reasonable basis for taxation, harbour dues, the establishment of rules for seaworthiness and other things. Shipowners have always worked hard to stretch these rules to the limit to avoid taxes and demands from the authorities, thus having created ships of a variety of shapes and sizes, and often lacking in seaworthiness.

By 1850 it had become increasingly evident that something had to be done to rectify this, and in 1854 the so-called "British Measurement" (The English rule) was established in Great Britain by the Merchant Shipping Act. It later became accepted by most maritime nations (The United States in 1864 and Norway in 1873), and still is the basis upon which modern measurement of ships is built, of course adjusted to the demands of later times.

The Merchant Shipping Act provided that the cubic contents of the hull of a vessel should be measured in registered tons, a registered ton being one hundred cubic feet (2.83 cubic meters). These calculations were to be carried out according to what is called Moorsom's method after its inventor.

There are more than one kind of tons. *Registered tons (rt)* are gross and net. The cubic content of the entire vessel including superstructures is given in gross reg. tons (*gt*). *Net reg. tons (nt)* are found by deducting the volume of engine room (if any), crew quarters, navigation spaces, boshtown stores, and rooms etcetera. Dealing mainly with cargo carrying sailing ships we may be reasonably confident that net reg. tons and the cubic capacity of the holds are identical. *Deadweight ton (dwt)* is the weight of the cargo in metric tons (1000 kilogrammes) or long (avordupois) tons of 1016 kilogrammes. The short ton of 904 kilogrammes is of no interest to us. *Displacement* applies largely to naval vessels. It is the weight of the ship loaded and fully fitted out and will always be the most impressive figure, probably with the effect to frighten the enemy.

To calculate the tonnage we must know the length, breadth (beam) and depth of the ship. Having those figures we will be able to establish the actual volume, tonnage, of the ship by using Moorsom's method. No ship is really shaped like a box, it just may seem like it. Imagine a wooden block with the same length, breadth (beam) and depth as the hull of a ship. If the block is to be given the shape of the ship you will have to cut away a lot of wood. The percentage of the block remaining is called the block coefficient of the ship. The wooden block was 100 percent (1.0), and may now have been reduced to 70 percent (0.70). A ship having a block coefficient of 0.70 is slimmer than one of 0.80. The Moorsom method established the best way of calculating this by dividing a room into sections and measuring them separately, then adding their cubic contents. It is quite a complicated matter, believe me, and I will not discuss it here.

## ...and how long is a ship?

There are various ways of measuring how long, broad and deep a ship is, especially the length. The *registered length* is the correct way of telling us how long the ship is. This measurement is taken from the fore side of the stem to the after side of the stern post at main deck level. The *overall length* (loa) is the total length of the hull structure, excluding any protruding spars (bowsprit and gibsens, sparsaker boom). The *extreme length* is the total length of the ship including protruding spars. This gives the highest figure and is important to know only if you are in a narrow harbour (or a bottle), but it is not telling us how big the ship really is. The length at waterline is useful for finding the theoretical maximum speed of the ship through the water but of no importance in our case, bottomsaps being fairly stationary. The *breadth*, or correctly, the *beam*, is taken between the shell plates on both sides where the ship is fullest, usually in the middle (like most people). The *depth* of the ship must not be confused with the distance the ship reaches down in the water. The *depth* is the height of the hold between the main deck and the bottom of the ship at the level of the keelson, while the *draught* is how many feet (usually) the ship draws in the water when at maximum load line for summer in salt water. In reality the draught will vary with the amount of cargo. The difference between the depth and the actual draught corresponds largely with the *freeboard*, the distance between the waterline and the deck.



## NORWAY INFORMATION



### Norwegian information

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UDA 304 ENG

Where none have gone before:

## The life of Roald Amundsen

It is 80 years since Roald Amundsen, on December 14th 1911, stood victorious at the South Pole. He had reached a goal that was the dream of many men. For the first time, human voices broke the awesome silence of the world's southernmost point.

The achievement was to bring fame to Amundsen and his men. But in a letter, describing his reactions at that time, Amundsen openly confessed that "no man has ever stood at the spot so diametrically opposed to the object of his real desires", which for the ambitious Norwegian was the North Pole. For Amundsen a new goal always beckoned. He himself described his life as a "constant journey towards the final destination".

By Linn Ryne, Norinform

Amundsen was born in 1872 at Ålesund, near the town of Sandness, in north-west Norway. From boyhood days his life was singularly purposeful. His nagging doubts troubled his firm resolution. He wished to be a polar explorer. He devoured all the literature he could acquire on polar exploration, particularly the ill-fated journey of the British explorer, Sir John Franklin, who with the "Erebus" and the "Terror" set out to find the Northwest Passage in 1846, and never returned. Like Nansen he devoted a great deal of time to training and strengthening his physique to make his body a perfect instrument for the hazardous adventures he was determined to undertake. However, he was a dutiful son, and bowed to his mother's wish that he study medicine. But at the age of 21, when both his parents had died, Roald Amundsen sold his medical textbooks, packed away the cranium he had studied and embraced his intention of becoming a polar explorer.

### Antarctic experience

From his painstaking study of polar exploration literature, Amundsen had learned that a common failing among polar explorers was their inability to capture a vessel. With his usual



Roald Amundsen: 1872-1928

systematic approach, Amundsen decided to study for his mother's liking, and in 1894 he went to sea aboard a sailing vessel.

Three years later he was appointed first mate on board the "Belgica", on a Belgian-financed Antarctic expedition led by polar explorer Adrien de Gerlache de Gomery. The purpose of the voyage was to investigate the coast of Antarctica, but the expedition almost ended in disaster when the ship froze into the ice near Peter I Island, as a



result of the leader's inexperience in the polar regions. Three months of strenuous exertion followed before the "Gjøa" finally broke off the last of the ice and entered open water. The preceding months had been arduous to the extreme. Virtually all the expedition members contracted scurvy and when the captain fell ill Amundsen took over command. He quickly rose to the situation and put the crew to work catching seals and porcupines and making warm clothes out of seal skin blubber. The "Gjøa" was under Amundsen's command when it finally broke out of the ice in March 1899, making the expedition the first — albeit highly preliminary — ever to stage the victory in the Arctic.

His captain's ticket now obtained, Amundsen set about planning his own Arctic expedition, in search of the Northwest Passage, the believed sea route north of the North American continent, which many had attempted to find. He realized that to gain financial backing, the expedition must have a scientific goal. In Amundsen's opinion the magnetic north pole would be a suitable subject. He therefore left for Bismarck, where he studied earth magnetism, and at the same time laid meticulous plans for his expedition.

#### The Northwest passage

The vessel Amundsen selected for the voyage was the "Gjøa" a 47 ton, 70 foot ship which — loaded to the gunwales — set out from Christiania (now Oslo) in June 1903. The "Gjøa" crossed the North Atlantic, then hugged the west coast of Greenland before crossing to the northern end of Baffin Island. The voyage continued into Lena Bay where the "Gjøa" started to move its way through the labyrinth of islands off Canada's northwest coast. In June, violent winds, fog and shallow waters were constant hazards, but towards the end of the summer the expedition found a natural harbour on King William Island, northwest of Hudson Bay. Another advantage of the location was that it was so close to the magnetic north pole that precise scientific measurements could be made there. For two years the expedition remained at the port that the men named Gjöahavn. There they built observations, equipping them with high precision instruments. The winter they undertook not only established the position of the magnetic north pole, but also included observations of such phenomena that they provided experts on polar magnetism with sufficient work to last them for 25 years. Amundsen also learned from the Eskimos how to dress dog teams. He carefully observed the clothes the Eskimos wore, the food they ate and their customs, storing it

all in his retentive memory for later use in polar regions.

In August 1905 the scientific work was completed and the "Gjøa" resumed its westerly course through fog and drift ice. So shallow was the channel that at one point the vessel had only one inch of water between the keel. As the "Gjøa" moved slowly along its perilous course, Amundsen and his crew realized that they would soon be in waters that were known and charted by navigators moving southwards from Alaska. Should no further problems arise they would have completed the final stage of their journey through the Northwest Passage. After three weeks of mounting tension and excitement the expedition sighted a whaling ship out of San Francisco. The "Gjøa" had successfully navigated the Northwest Passage, the first vessel to do so. But shortly after this it froze into the ice, where it remained all winter.

Amundsen to tell the world of the expedition's achievement, Amundsen, as an American companion set off in October with dog teams, travelling almost 600 miles across the ice to Eagle City in Alaska, where there was a telegraph connection with the outside world. This, his first long trip with dogs took him across 5,700 ft high mountains, but on 6 December he reached Eagle City, and the news of his feat was transmitted to the world.

#### A change of plans

Now a world renowned explorer Amundsen held a series of lectures throughout the world to pay for the Northwest Passage expedition and to gather funds for the next daring project remaining in the Arctic — the conquest of the North Pole. His new-found fame rapidly brought him the necessary capital and he was soon laying plans to drift across the pole in a ship which was frozen into the ice. The ship had even been procured. Amundsen approached Fridtjof Nansen and asked to borrow the "Fram" in which Nansen and his crew had spent three years — 1893-96 — drifting with the ice from Siberia towards the North Pole. Nansen had himself had plans for the "Fram" but such was his generosity that he agreed to Amundsen's request.

But Amundsen's plans were shattered when, in April 1906, came the news that American Robert Peary had reached the North Pole. In a lightning-fast reaction Amundsen abruptly reversed his plans, changing the justification of his expedition "just as swiftly as the crew (of Peary's achievement) had slipped through the oilies", as he himself said. Preparations continued, but with the destination changed — to the South Pole. It was widely known that

Englishman Robert Falcon Scott was working on his second attempt to reach the South Pole, and Amundsen — with his driving ambition to be first — resolved to get there before him. Not until the "Fram" reached Norway, in the summer of 1911, did Amundsen make known to the world that he too was to make a bid for the Pole. A telegram relating the news reached Scott just as his expedition was leaving New Zealand.

In January 1911 the "Fram" dropped anchor in the Bay of Whales. This Antarctic base had been carefully selected by Amundsen for its location, 40 miles closer to the Pole than Scott's base at Cape Evans. During February and March the men placed seven depots along the initial stretches of the route that was to be followed. Emphatically practical, Amundsen had decided to mark the route with seal stockfish, which could subsequently serve as provisions.

October 19 marked the start of the polar assault itself. When Amundsen set off with four companions, and four light sledges, each pulled by 15 dogs. The first stages of the journey were surprisingly easy. At times it was even possible to just let the dogs pull the sledges while the men held on to the traces and were driven along in comfort. All this changed when the bottomless crevasses and endless ice ridges of the Axel Heiberg Glacier posed a formidable barrier, which taxed all the strength and courage of the well-trained men. But with this obstacle behind them, the five men made relatively easy progress across the final vast plateau to the South Pole itself. Excitement mounting, they approached the Pole point. Their natural fears that Scott might, after all, have beaten them to the goal were assuaged by confidence that their rapid progress would ensure their victory. And on December 14 the Pole point was reached.

Amundsen's victory on the race for the South Pole had by no means satisfied his desire to reach new goals. On his return from Antarctica, he immediately put preparations in hand for a new expedition. The Arctic was still Amundsen's first love, and he aimed to explore the remaining unknown areas and to repeat Nansen's attempt to drift over the Pole. WWI delayed the execution of the plan, but in June 1918 the expedition left Norway. The "Fram" was no longer in a condition to use, so Amundsen designed his own ship, the "Maud", christening it — the tactically enough — , not with champagne, but with a black of ice.



Amundsen, in the center, with his shipmates, seen left to right, Hjalmar Riiser-Larsen, Olaf, Hjalmar Riiser-Larsen, and Nansen on the "Fram" during the South Pole expedition in 1912. The first who reached the South Pole 14 Dec. 1911

### Disappointment on the "Maud"

The "Maud" expedition, headed with apparatus for oceanographic, meteorological and earth magnetism measurements, was the biggest and best equipped geophysical expedition ever to have embarked on polar exploration. But the project was to bring one disappointment after another. Sailing into the Arctic it froze in the coastal ice and lay helpless for the two first winters. It soon needed extensive repairs. These were carried out in Seattle where the "Maud" was equipped for more years in the ice. But in June of 1922 the ship again moved north, only to freeze fast by Weyregel Island, on the far northwest of the USSR. The ship moved with the ice onto the continental shelf off northeastern Siberia, where it remained for three years. The ambitious expedition had failed to attain its geographical goals, but the geophysical data which was compiled, largely by meteorologist-oceanographer Harald Ulrik Sverdrup, secured the "Maud" expedition on the reputation of being one of the most important research projects ever carried out in the Arctic. Something had been salvaged from the wreckage of disappointment.

### Wings over the pole?

Amundsen had shown an early interest

in aviation as an aid to polar research.

On its last venture northwards the "Maud" had on board two small planes. One of these was intended for observation purposes, the other, a larger craft, for flying close north from Alaska. Both aircraft crashlanded fairly soon, though the pilots survived the accidents.

The "Maud's" failure to achieve its primary goal had not inspired confidence in any air conquest of the North Pole. Amundsen met little interest in his attempt to gather funds for his latest endeavour — to be the first man to fly over the North Pole.

Arriving in New York after an unsuccessful lecture tour, his spirits at a low ebb, Amundsen was contacted by an American business unknown to him, Laurin Ellsworth. To Amundsen's delight he proposed to finance the purchase of two flying boats and to cover some of the other expenses in return for taking part in the expedition. Amundsen procured pilots and mechanics for the two aircraft and on May 21, 1925 the two planes took off from Spitzbergen headed for Alaska. But as early as the next morning one of the aircraft's petrol tanks sprung a leak, and the other had engine trouble. Both aircraft landed on the ice some 150 km from the Pole. Only one of them could be used after this. After the six men — using only hand tools — had hewn out a primitive runway, the pilot,

Hjalmar Riiser-Larsen, in a masterly

exhibition of the art of flying, managed to take off with all six men on board. The aircraft was overloaded, but with its last drops of fuel managed to reach Nekechastad, an island in the Svalbard group, where the six men were picked from the sea and brought back to Norway.

Contrary to expectations, this most unsuccessful of all Amundsen's polar exploits is enough to cement the popular imagination of the whole world. Amundsen was again a hero and was accorded a rapturous welcome when he returned to Oslo. Amundsen described the reception as the happiest memory of his life.

### Triumph — on the "Norge"

New convinced that aircraft were not yet suited to transpolar flights, Amundsen thought that it might be possible to fly from continent to continent in an airship. In a surprisingly short space of time he procured funds for a new venture. On May 11, 1926 the first airship left Spitzbergen aboard the seaplane "Norge" (Mayway). With him were Laurin Ellsworth, Hjalmar Riiser-Larsen — who had constructed the vessel and flew it — and the brilliant pilot Hjalmar Riiser-Larsen, who served as navigator. In addition there was a crew of 12.

After a flight of only 16 hours, the



Checking out a Dornier Wal flying boat near King's Bay, on Spitzbergen

lithian men were able to drop the Norwegian, American and Italian flags over the North Pole. On 14 May the "Norge" landed at Thule in Alaska. The crew had covered 5,456 kilometres in 72 hours, and were the first men to have flown from Europe to America. The route of the "Norge" had been plotted right across unknown polar territory, and Amundsen was able to state that there were no land areas there. The last remaining blank on the world map had been filled in.

The accolades of the world reached new heights. In the USA and Japan in particular, his name was especially revered. But the period was shadowed by an unfortunate event that had arisen between Amundsen and Umberto Nobile, who tried to detract from Amundsen's part in the "Norge" flight, while Amundsen criticised the strategy.

Nevertheless, he showed his magnanimity to the full when the news came in May, 1928 that Nobile's new

airship, the "Italia" had crashed in the Arctic.

Without hesitation Amundsen volunteered to take part in a rescue attempt, and in June he was one of six men who took off from the town of Tromsø in a French aircraft, the Latham. Nobile and his crew were rescued on 22 June. But three hours after Amundsen's plane took off it transmitted what were to be the final signals. The aircraft never returned.

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Canadian Member Trevor L. Gubb in his workshop in Belleville, Ontario Canada, works on his latest S.I.B. while his first a Clipper Ship, sits next to the vice.

Below are four of the five S.I.B.'s built so far by Trevor. The large hull on the workbench is the Schooner "Blue Nose II" and is not going into a bottle. Too bad as I would like to find a bottle with a neck I.D. that size.

Very nice work Trevor, and thanks for the photo's.

